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eleven inserted lines of flowery verse describing the approach of evening, Fulgentius returns to prose with "et, ut in uerba paucissima conferam, nox erat."

(2) Lydgate's use of John of Salisbury, Bishop of Chartres, "Episcopus Carnotensis," is a point of some interest in Lydgate-study. Koepfel, in his valuable monograph on the *Fall of Princes*, pp. 69-70, mentions various references by Lydgate to "prudent Carnotence," but does not identify Carnotence as John of Salisbury. The prologue to Book IV of the *Fall* is in part a dilution of the prose prologue to John of Salisbury's *Polycraticus*; and in the prologue to Book III appears a phrase of Salisbury's in one of Lydgate's more striking lines,—“Of my stepmother called oblivion.” The allusion to Carnotence's *Enteticon*, which Koepfel cites from Lydgate's *St. Edmund*, is suggestive in view of the fact that Boston of Bury listed the *Enteticon* of John of Salisbury among the books in the Bury St. Edmunds library.

(3) With the much-disputed phrase "shippes hoppesteres" of the *Knight's Tale*, line 1159, we might consider the picture drawn by Lydgate in the *Fall of Princes*, bk. IV, cap. 1—

Naual crounes whilom wer ordeined
For them that faught manly in the see
Whan their shippes wer together cheyned.

(4) In his exceedingly interesting paper on the *Bibliothèque Universelle des Romans*, printed in the *Publications of the Mod. Lang. Association of America*, vol. 25, Professor John M. Clapp mentions, on p. 76, a story of that collection entitled *Léonor et Eugénie*, and described by the editors as "extraite et traduite de Chaucer." The prose story in question, in the June, 1780, volume of the *Bibliothèque*, is very largely taken from Thomson's *Seasons*. A pseudo-historical introduction, presenting two noble families of Scotland named Penker and Wilson, narrating their friendship, the intended alliance between their two only children, their estrangement by political jealousies, and the downfall and flight of one family, serves as preliminary to the anxious search of the young lover for his lost beloved, whom he finds as a gleaner on his own estate.

This is expanded from the Palemon and Lavinia episode in Thomson's *Autumn*; and the episodes of the bathing nymph, the stag-hunt, the storm, etc., are all from Thomson, whose language is closely followed. More than a little labor was expended in fitting together parts of Thomson which are widely separated in the *Seasons*; and in the brief notice of Chaucer which is prefixed in the *Bibliothèque*, there even appears the remark upon Chaucer from the *Summer*. Thomson there said

Chaucer, whose native manners-painting verse,
Well moralized, shines through the Gothic cloud
Of time and language o'er thy genius thrown.

This becomes in the French:—"Ses vers peignent les mœurs, la bonne morale, & brillent à travers le nuage gothique du tems & du langage, qui vouloit offusquer son génie."

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A SANSKRIT PARALLEL TO AN ELIZABETHAN PLOT

To the Editors of *Mod. Lang. Notes*.

SIRS:—A hitherto unnoticed analogy to Ben Jonson's *The New Inn*, and to the similar plot in *The Widow*, attributed to Jonson, Fletcher, and Middleton, is furnished by *The Viddhaśālabhañjikā* of Rājasekhara.

It will be noticed by the following synopses that the situations in the Sanskrit play are closely paralleled by the corresponding situations in the Elizabethan plays, and that the order of occurrence is identical in the three plays.

The Viddhaśālabhañjikā

A. Mṛgāṅkāvalī, a princess, appears disguised as a boy at the court of Vidyādharamalla, and calls herself "Prince Mṛgāṅkavarman."

B. The Queen in whimsical mood disguises "Mṛgāṅkavarman" as a girl and gives "him" the name "Mṛgāṅkāvalī."

C. The King falls in love with the supposed boy disguised as a girl.

D. The courtship is encouraged by the Queen and confidential advisers.

E. The King marries "Mṛgāṅkāvalī."

F. The Queen ridicules the King for marrying the husband of some one else.

G. A messenger from Mrgāṅkāvalī's father announces that the bride, supposedly a boy disguised as a girl, really is a princess, and that her name really is Mrgāṅkāvalī.

The New Inn

A. "Frank" is presented as the Host's son. ("Frank" is Laetitia in disguise, but of this the audience receives no hint.)

B. "Frank" is disguised as a girl and given the name "Laetitia" to add fun to the revels at the Inn.

C. Beaufort, a nobleman, falls in love with "Laetitia."

D. He is encouraged by the Host, Lady Fram-pul, and others.

E. The nobleman marries "Laetitia."

F. The Host ridicules the nobleman for marrying a boy.

G. "Laetitia's" mother declares that the supposed boy-bride really is a girl, and that her name really is Laetitia.

The Widow

A. Martia, posing as a boy, is robbed and partly stripped. She seeks refuge at Philippa's house, giving her name as "Ansaldo." After being dressed in the clothes of Philippa's husband, "Ansaldo" departs. (In this play, as in *The New Inn*, the audience is not taken into confidence concerning the original disguise.)

B. "Ansaldo" returns. Philippa disguises "him" as a woman in order to avoid the suspicion of her husband.

C. Francisco, a nobleman, falls in love with Martia.

D. He is urged on by Philippa and Violetta, who can scarcely conceal their mirth.

E. The nobleman marries Martia.

F. He is ridiculed for marrying a man.

G. Martia's father recognizes the supposed male bride as his daughter, thus making her a real bride.

The Viddhaśālabhañjikā is translated into English by Dr. Louis H. Gray and was published in 1906 in *The Journal of the American Oriental Society*, vol. 27, first half. Dr. Gray makes no

mention of *The New Inn*, or of other analogies to the disguise plot. Dr. G. B. Tennant in his critical edition (1908) of *The New Inn* discusses the possible relation between *The New Inn* and *The Widow*.

It may be remembered that the "retro-disguise" motif, namely, a female page disguised as a girl, had already been used in *The Four Prentices of London*, *The Wise Woman of Hogsdon*, and *May Day*, before *The Widow* was produced. But I presume that the resemblance between the Sanskrit and the Elizabethan plays is purely accidental.

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VENETIAN *corivo*

To the Editors of Mod. Lang. Notes.

SIRS :—The Venetian lover says to his lady in a poem of the seventeenth century (*Modern Language Notes*, xxvi, p. 207):

Me bramistu corivo?—Te zuro in verità
Che per ti diventar me sottoscrivo
Morosini pellà.
La romperò per ti, caro tesoro.
Col Contarin dai scrigni.
E te farò un Soranzo tocco d'oro.

Pellà seems to have in this context its derived meaning 'scusso di danari' (Boerio), and therefore *corivo* means 'generous' (contarini, 'facile'). But for the opposition of *corivo* to *pellà* Boerio and Patriarchi do not help. Stopino, however, offers the solution in his *Capriccia Macaronica*, Venice, Lovisa, 1704, p. 12 :

Tertius accedit grauiori ætate Morosus,
Cervello leuiore tamen, licet ipsa capillos
Testa cinerosos habeat, griseumque colorem
Quem chiamare solet Corium nomine vulgus.

Corivo is simply a technical extension of a sense recognized already by Patriarchi, and which Boerio would have done well to adopt textually : *corivo*, 'coribo,' 'bergolo,' 'fatappio'; it is applied specifically to the young galant who affected the powdered wig. Hence the contrast in the poem of *corivo* and *pellà*. This technical sense of 'dandy,' new to lexicography, is noted with a